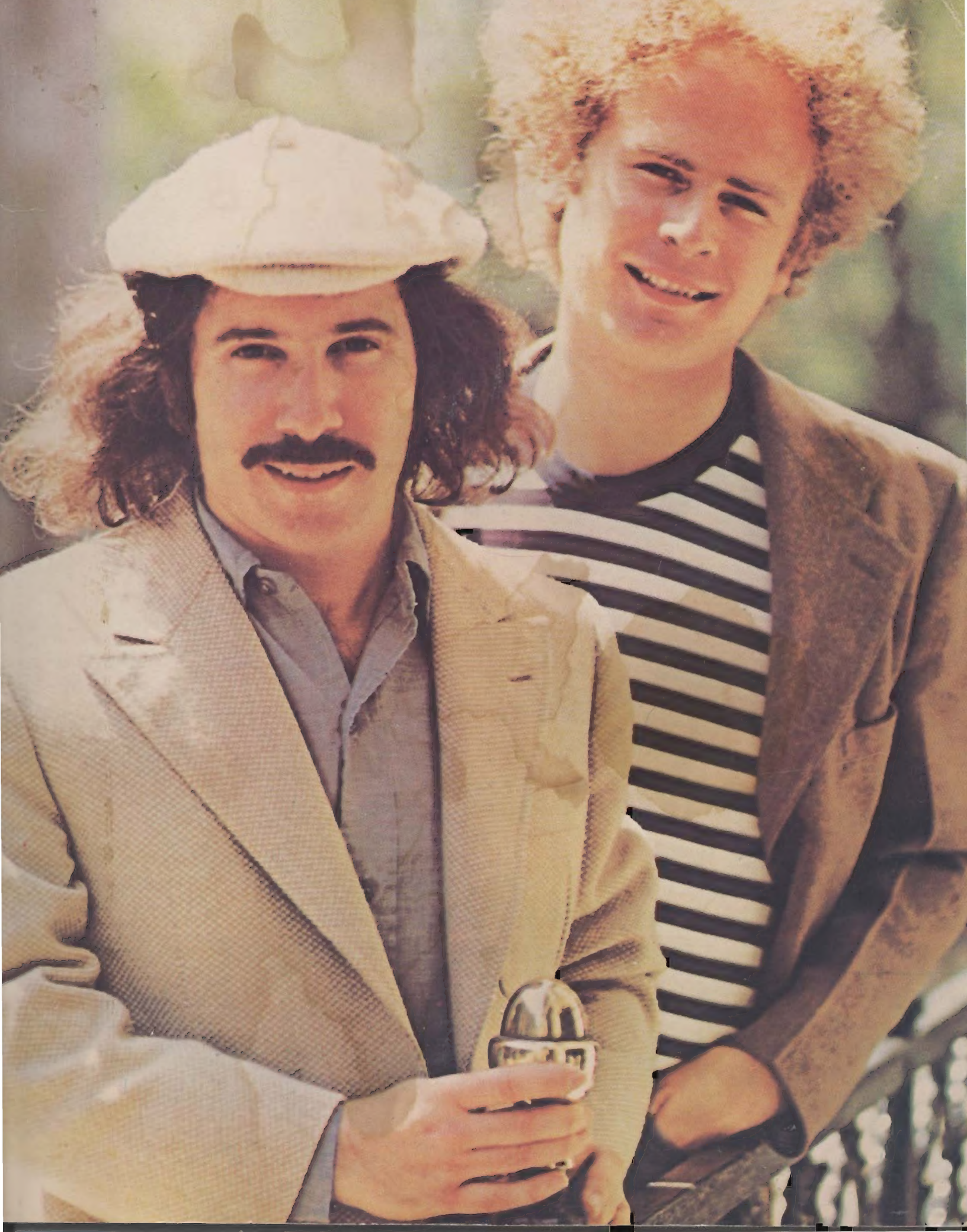


SIMON AND GARFUNKEL'S GREATEST HITS

Bridge Over Troubled Water/Mrs. Robinson/The Sound Of Silence/The Boxer/The 59th Street Bridge Song (Feelin' Groovy)/Scarborough Fair -
Canticle/I Am A Rock/Kathy's Song / Cecilia / America / Bookends / Homeward Bound / El Condor Pasa / For Emily, Whenever I May Find Her



Simon and Garfunkel's Greatest Hits

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Mrs. Robinson

Words and Music by
PAUL SIMON

Moderately bright



Chorus:

And here's to you, — Mrs. — Rob - in - son, — Je - sus loves you more.

The chorus is written for voice and piano. The voice part is on a single staff with lyrics. The piano accompaniment is on two staves. The right hand plays chords and single notes, while the left hand plays a steady bass line. Chord diagrams for Bb (B-flat), Gm (G minor), and Bb (B-flat) are shown above the voice staff. The piano part includes a *mf* (mezzo-forte) dynamic marking.

— than you — will know, — (Wo, wo, wo, —)

This section continues the chorus. The voice part has lyrics and a melodic line. The piano accompaniment continues with chords and a bass line. Chord diagrams for Gm (G minor) and F7 (F dominant seventh) are shown above the voice staff. The piano part continues with the same *mf* dynamic.

Bb Gm Bb

God bless you, please, Mrs. — Rob - in - son, — Heav-en holds — a place —

Gm Eb Cm

— for those who pray, — (Hey, hey, hey, —

G

— hey, hey, hey. —)

Verse: G7

1. We'd like to know a lit - tle bit — a - bout — you for our files —

C7

We'd like to help you learn to help your -

C9

F7

Bb

self. Look a-round you, all you see are

Eb




Cm

G

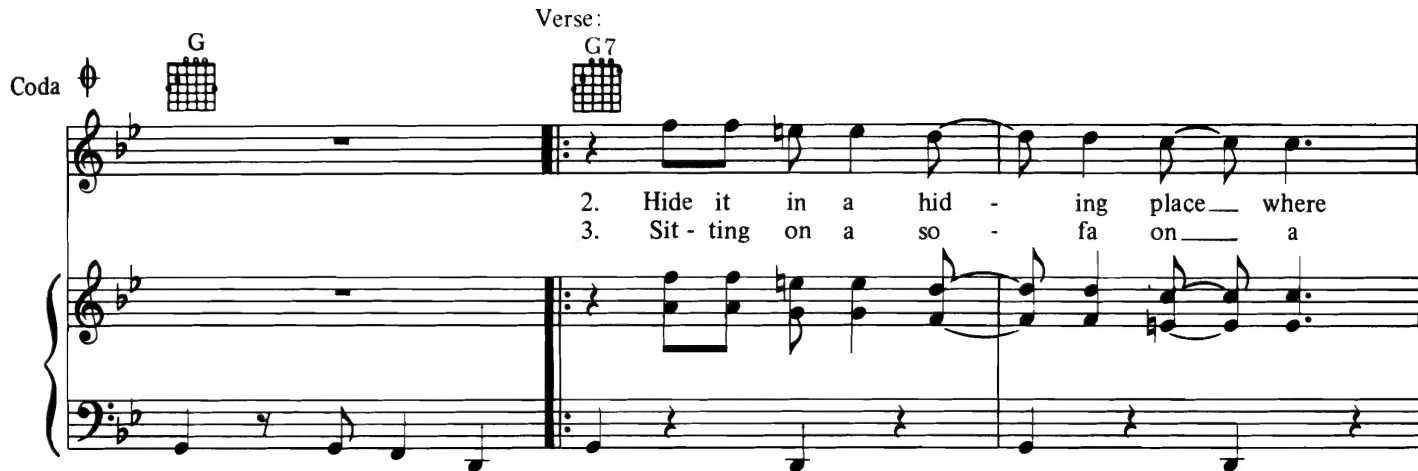
sym - pa - thet - ic eyes, Stroll a - round

F7

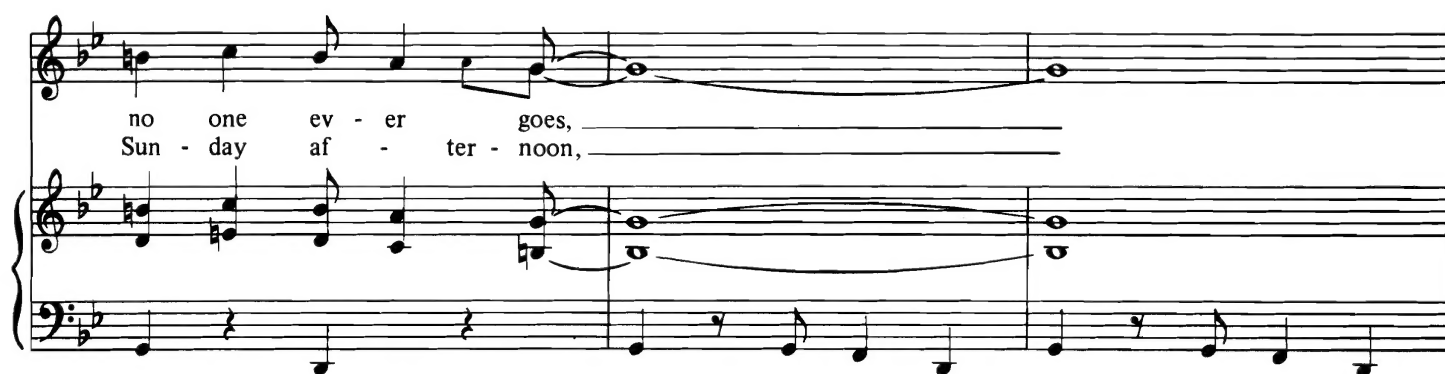
the grounds un - til you feel at home. And here's to you


Coda   Verse: 

2. Hide it in a hid - ing place where
3. Sit - ting on a so - fa on a



no one ev - er goes,
Sun - day af - ter - noon,



 Put it in your pan - try with your cup - cakes,
Go - ing to the can - di - dates' de - bate,



 
It's a lit - tle se - cret, just the Rob -
Laugh a - bout it, shout a - bout it,



E \flat **Cm** **G**

- in - son's_ af - fair, _____ Most of all, -
 When you've got_ to choose, _____ Ev-'ry way you look.

F7

_____ at you've got to hide _____ it from the kids. _____ Coo, coo, ca - choo, -
 _____ at it, _____ you lose. Where have you gone, -

Bb **Gm** **Bb**

Chorus: _____ Mrs. _____ Rob - in - son, _____ Je - sus loves you more -
 _____ Joe Di - mag - gi - o? _____ A na - tion turns _____ it's

Gm **Eb** **F7**

than you _____ will know, _____ (Wo, wo, wo _____)
 lone - ly eyes _____ to you, _____ (Woo, woo, woo _____)

Bb Gm

God bless you, please, Mrs. Rob in - son,
 What's that you say, Mrs. Rob in - son,

Bb Gm Eb

Heav - en holds a place for those who pray.
 "Jolt - in' Joe" has left and gone a - way.

Cm G

(Hey, hey, hey, hey, hey, hey.
 (Hey, hey, hey, hey, hey, hey.

1. 2. G7add6

For Emily, Whenever I May Find Her

Words and Music by
PAUL SIMON

Moderate tempo

mp sempre legato

F **Bb**

What a dream — I had: — Pressed in or -

mp

F

- gan - dy; Clothed in crin - o - line —

Eb **Bb**

of smok - y Bur - gun - dy; Soft - er than the

C F

rain. _____ I wan - dered emp - ty streets - down,

B \flat F

cheeks flushed with the night. We walked on

E \flat

frost - ed fields _ of ju - ni - per and lamp - light,

B \flat C

I _ held your hand. _

F B \flat

And when I a - woke and felt you warm and near,

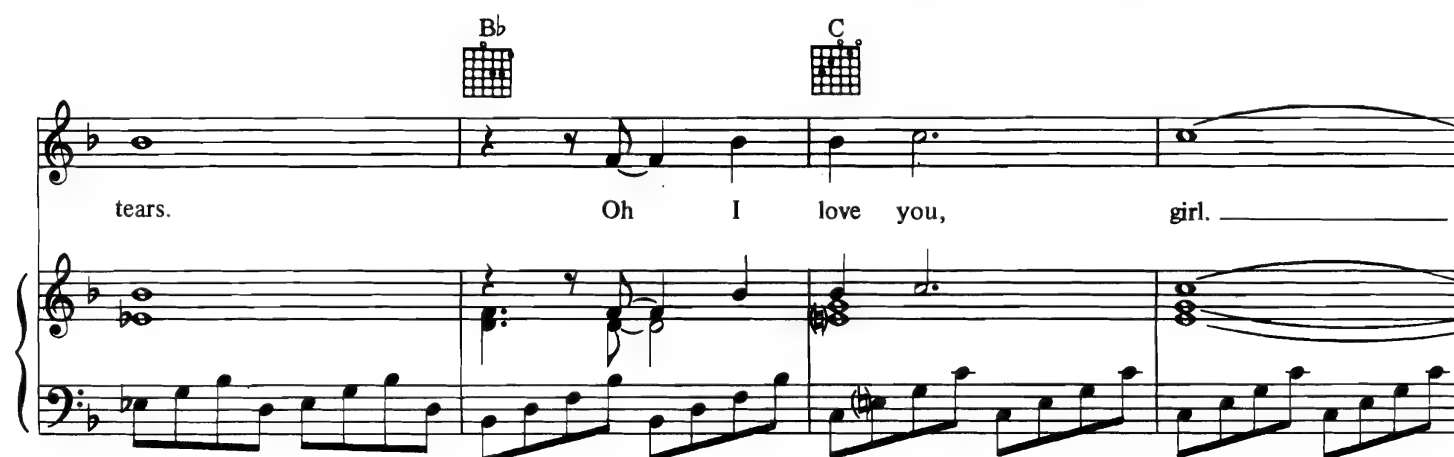
F Eb

I — kissed your hon - ey hair — with my grate-ful



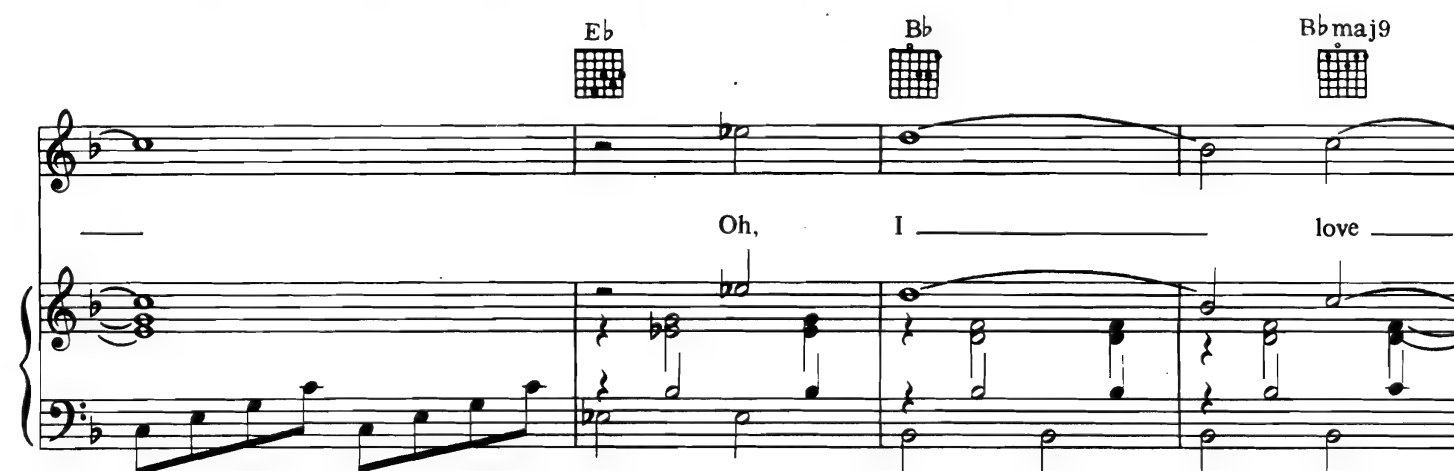
Bb C

tears. Oh I love you, girl. —



Eb Bb Bb maj9

— Oh, I — love —



you. —



The Boxer

Words and Music by
PAUL SIMON

Moderate tempo

C

I am just a poor boy. Though my

Am **G**

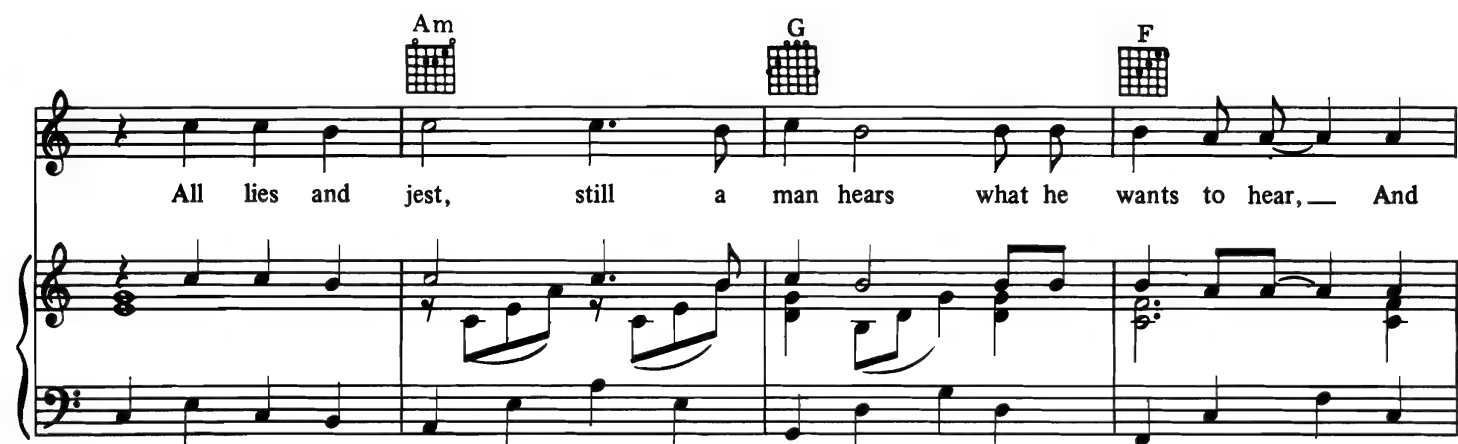
sto - ry's sel - dom told, I have squan-dered my re - sis - tance for a

C

pock - et - ful of mum - bles, such are prom - is - es.

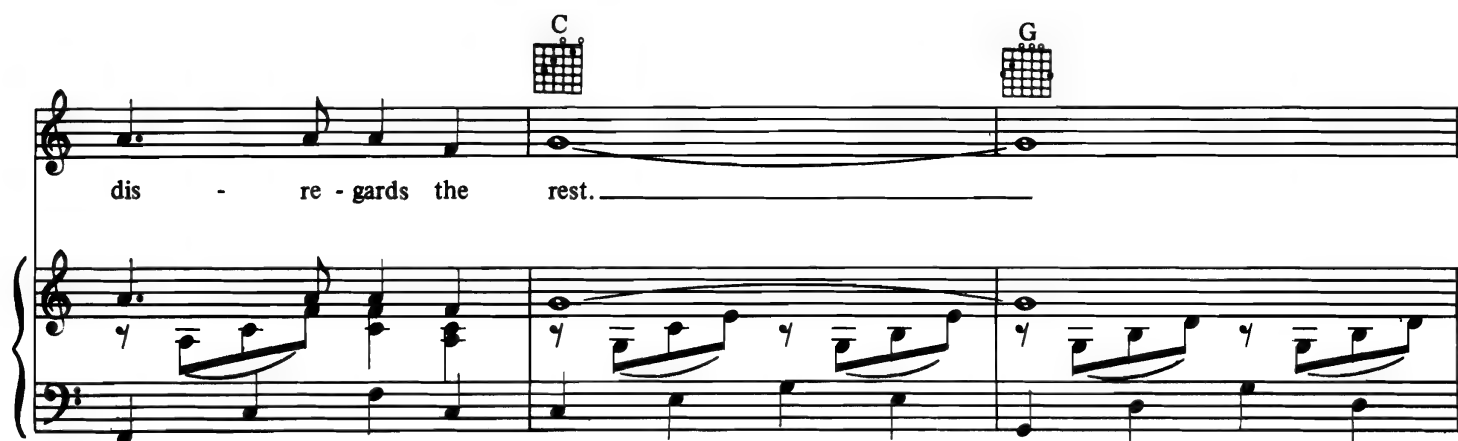
Am G F

All lies and jest, still a man hears what he wants to hear,— And

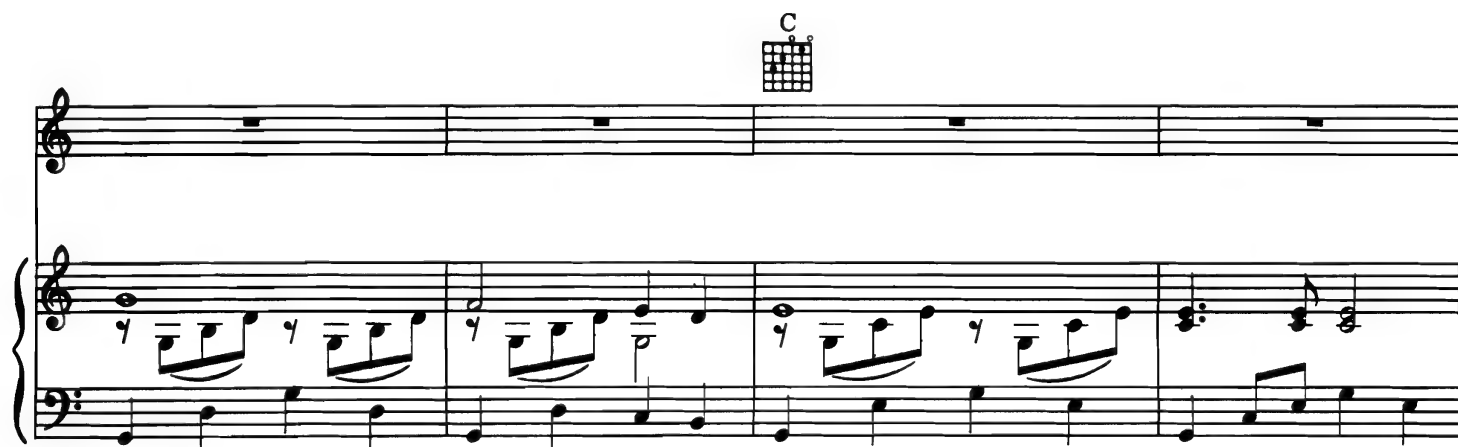


C G

dis - re - gards the rest. _____



C



When I left my home and my fam - i - ly,— I was



no more than a boy in the com - pa - ny of stran - gers in the

Am G

qui - et of a rail - way sta - tion run - ning scared,

Dm7 C

Lay - ing low, seek - ing out the poor - er quar - ters where the

Am C F

rag - ged peo - ple go, Look - ing for the plac - es on - ly they would

G F Em Dm

C Am

know. Lie - la - lie, Lie - la -

G Am G

lie la lie - la - lie lie - la - lie Lie - la -

F G C

lie la la la la Lie - la la la la lie. _____

Ask - ing on - ly work - man's wag - es I come

Am G



look - ing for a job, but I get no of - fers, _____ Just a



Dm7 C



come-on from the whores_ on Sev-enth Av - e - nue. _____




Am Dm7 G F




I do de - clare, there were times _____ when I was so lone - some I



C G



took some com - fort there. Ooo - la - la _____ la - la _____ la la. _____



C C

Then I'm lay - ing out my

G7 C Am G

win - ter clothes — and wish - ing I was gone, — go - ing home

Dm7 G7 G C

Where the New York Cit - y win - ters are - n't bleed - ing me, —

Em Am

Lead - ing me, —

G C

go - ing home.

C

In the clear - ing stands a box - er, and a fight - er by his

Am G G7

trade, And he car - ries the re - mind - ers of ev - 'ry glove that

C Dm7 G7 C

laid him down - Or cut him till he cried - out in his an - ger and his shame,

Am G F C

— "I am leav - ing, I am leav - ing." But the fight - er still re-mains. —

G C G F C

— Lie - la

Fade Am G Am

lie, Lie - la - lie la lie - la - lie Lie - la - lie

G F C

Lie - la lie la la la lie - la la la lie. Lie - la

The 59th Street Bridge Song

(FEELIN' GROOVY)

Words and Music by
PAUL SIMON

Moderate

The piano introduction consists of two staves. The right staff features a melody starting with a half note G4, followed by quarter notes A4, Bb4, and A4, then a half note G4. The left staff provides a harmonic accompaniment with chords: Eb (E-flat major), Bb (B-flat major), Cm7sus (C minor 7 suspended), Bb (B-flat major), Eb (E-flat major), and Bb (B-flat major).



The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and A4, then a half note G4. The lyrics are: "Slow down, — you move too fast. — You got to make the morn -"

Slow down, — you move too fast. —

You got to make the morn -

The piano accompaniment continues with the same harmonic structure. The right staff features a melody starting with a half note G4, followed by quarter notes A4, Bb4, and A4, then a half note G4. The left staff provides a harmonic accompaniment with chords: Cm7sus (C minor 7 suspended), Bb (B-flat major), Eb (E-flat major), Bb (B-flat major), Cm7sus (C minor 7 suspended), and Bb (B-flat major).

Cm7sus

Bb

Eb

Bb

Cm7sus









Bb



The vocal line continues with a half note G4, followed by quarter notes A4, Bb4, and A4, then a half note G4. The lyrics are: "— ing last. — Just kick - in' down the cob - ble stones, —"


— ing last. — Just kick - in' down the cob - ble stones, —







The piano accompaniment continues with the same harmonic structure. The right staff features a melody starting with a half note G4, followed by quarter notes A4, Bb4, and A4, then a half note G4. The left staff provides a harmonic accompaniment with chords: Cm7sus (C minor 7 suspended), Bb (B-flat major), Eb (E-flat major), Bb (B-flat major), Cm7sus (C minor 7 suspended), and Bb (B-flat major).


3

look - in' for fun and Feel - in' Groov - y. _____




Hel - lo lamp - post, what - cha know - in' I've come to watch your flow -






















- ers grow - in'. Ain't - cha got no rhymes _____ for me?


















Doot - in' doo - doo, Feel - in' Groov - y. _____ Got


















no deeds to do, no prom - is - es to keep. I'm dap - pled and drow - sy and

read - y to sleep. Let the morn - ing - time drop all it's pet - als on me.

Life, I love you, All is groov - y. _____

Repeat and fade out



The Sound of Silence

Words and Music by
PAUL SIMON

Moderately

Chord diagrams: Dm, C, Dm, F, Bb, F, Bb, F




(1.) Hel - lo dark-ness, my old friend,

p (Melody)




I've come to talk with you a - gain, Be - cause a vi - sion soft - ly

creep - ing, left its seeds while I was sleep - ing,

And the vi - sion that was plant-ed in my brain still re -



mains with-in The Sound Of

Si - lence.





(2.) In rest - less dreams I walked a - lone
(3.) And in the nak - ed light I saw

mp (Melody)

nar - row streets of cob - ble - stone,
ten thou-sand peo - ple, may - be more.

'Neath the ha - lo of a
Peo - ple talk - ing with - out

street lamp, -
speak - ing, -

I turned my col - lar to the cold and damp -
peo - ple hear - ing with - out lis - ten - ing -

Bb F

When my eyes were stabbed_ by the flash of a ne - on light that split the
 Peo - ple writ - ing songs_ that voi - ces nev - er share and no one

Dm F C Dm

night dare and touched The Sound Of Si - lence.
 dis - turb The Sound Of Si - lence.

Dm C Dm

(4.) "Fools!" said I, "You do not know si - lence like a can - cer grows."

F Bb F

"Hear my words that I might teach you, — Take my arms that I might

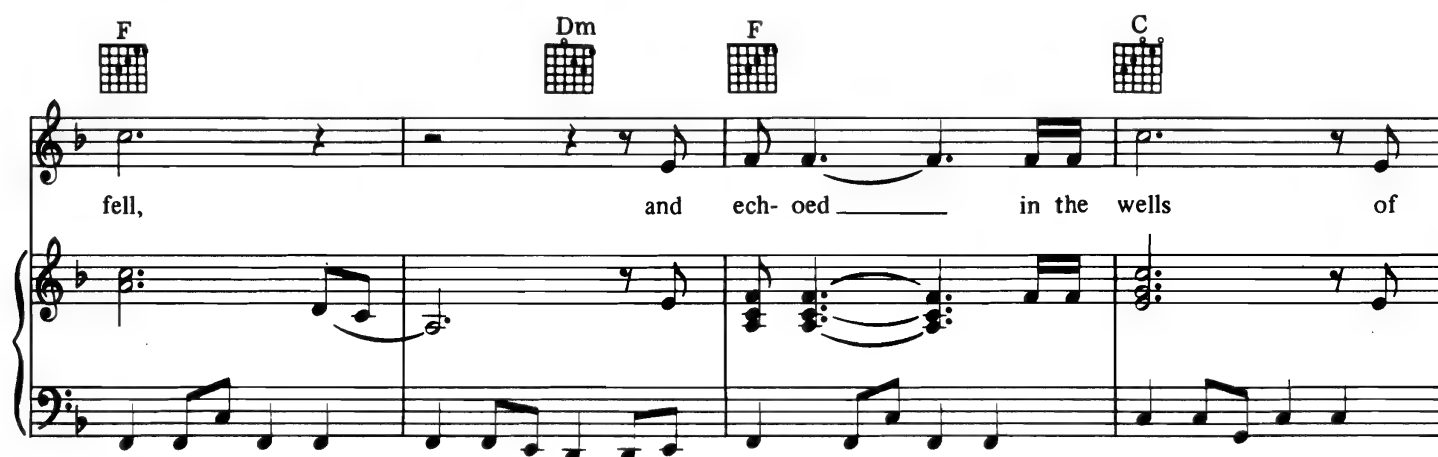
B \flat F B \flat

reach you." But my words like si - lent rain - drops



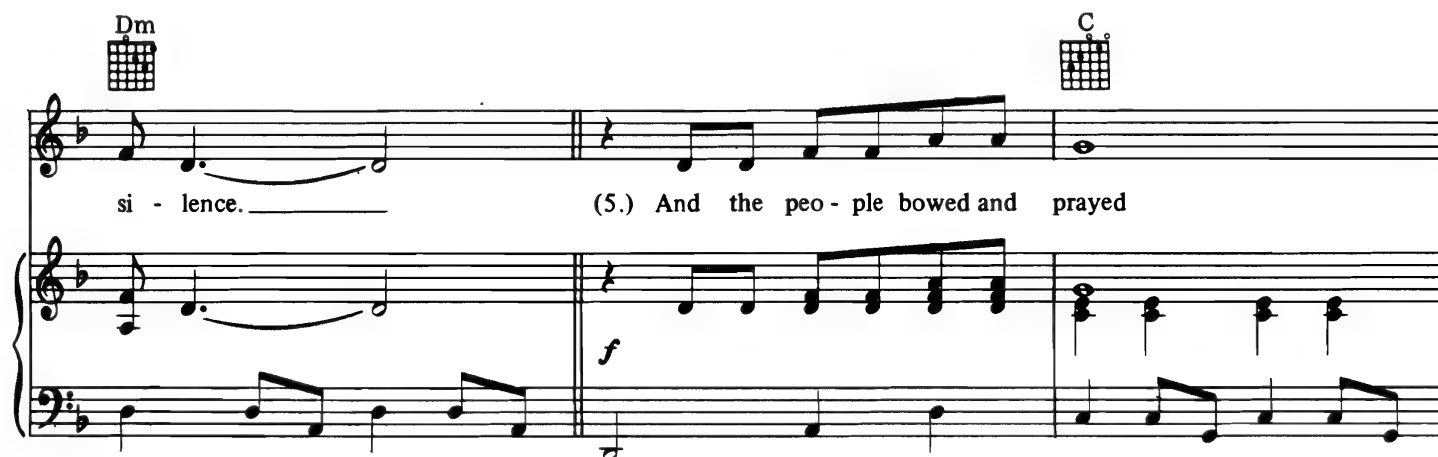
F Dm F C

fell, and ech - oed in the wells of




Dm C

si - lence. (5.) And the peo - ple bowed and prayed



Dm F

to the ne - on god they made. And the sign flashed out its



B \flat F B \flat F

warn - ing. — In the words that it was form - ing, —

B \flat

And the signs said "The words of the proph - ets are writ - ten on the sub - way

F Dm F

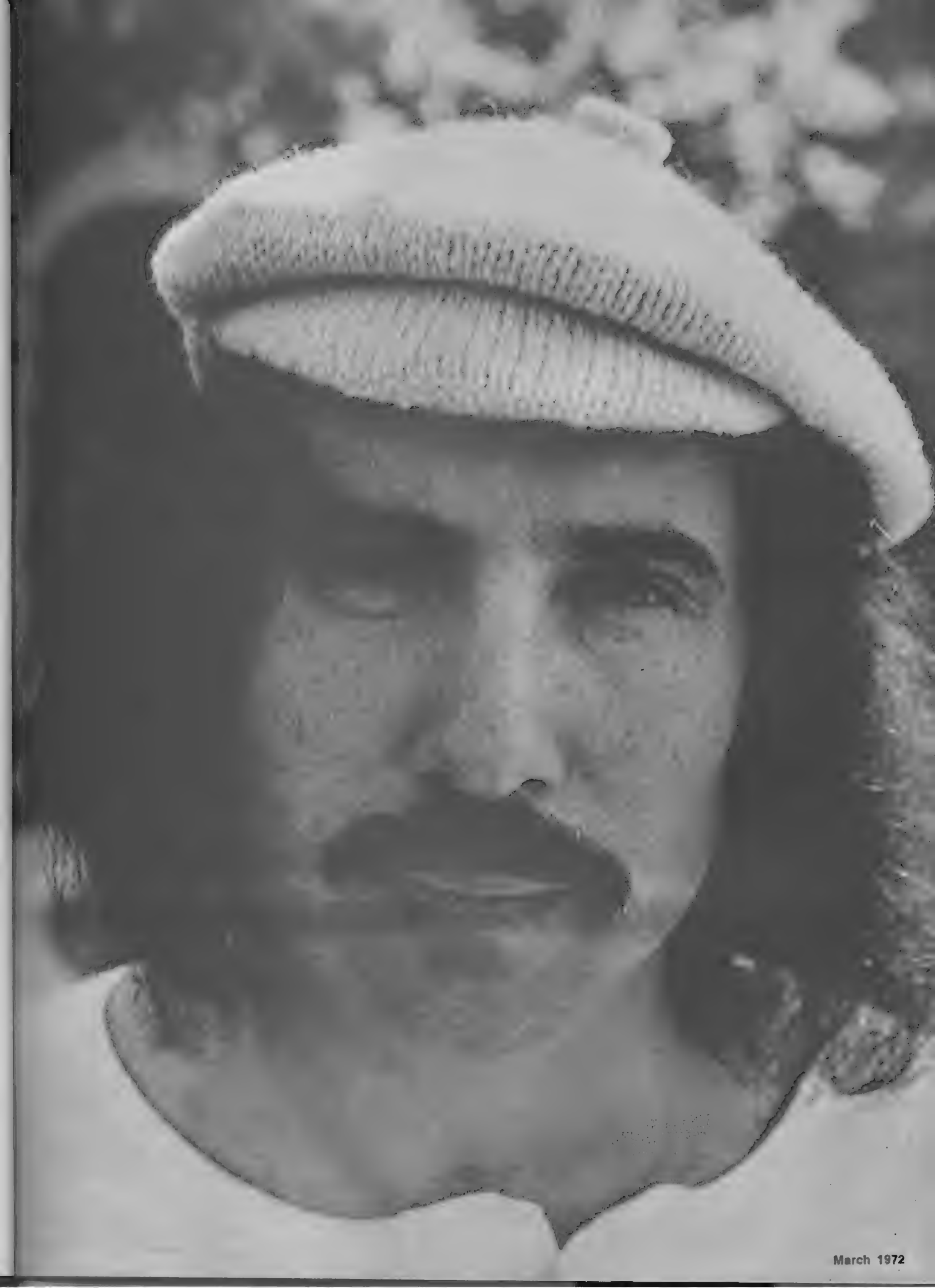
walls — and ten - e - ment halls" And whis - per'd — in The

poco a poco dim. *mp*

C Dm

Sounds Of Si - lence. —

poco a poco ritard. (Melody) *p* *pp*



I Am A Rock

Words and Music by
PAUL SIMON

Slowly



1. A win - ter's day In a deep and dark De -
2. walls, A fort - ress deep and
3. love; But I've heard the word be -
4. books And my po - e - try to pro -

Piano accompaniment for the first verse, marked *mf* (mezzo-forte). The right hand plays a melody of quarter and eighth notes. The left hand plays a bass line of quarter notes. Chord diagrams for C and F are shown above the staff.

cem - ber: I am a - lone,
might-y, That none may pen - e -
fore; It's sleep - ing in my mem - o -
tect me; I am shield - ed in my ar -

Piano accompaniment for the second verse. The right hand plays a melody of quarter and eighth notes. The left hand plays a bass line of quarter notes. Chord diagrams for C, Dm, G7, and F are shown above the staff.

trate. Gaz - ing from my win - dow To the streets be - low On a
ry, I have no need of friend-ship; Friend-ship caus - es pain. It's
mour, I won't dis - turb the slum-ber of feel - ings that have died. If I
Hid - ing in my room, Safe with - in my womb. I

Piano accompaniment for the third verse. The right hand plays a melody of quarter and eighth notes. The left hand plays a bass line of quarter notes. Chord diagrams for C, Dm7, Em7, Dm7, and Em7 are shown above the staff.



fresh - ly fal - len si - lent shroud of snow. I Am A Rock, — I am an is -
 laugh - ter and it's lov - ing I dis - dain. }
 nev - er loved I nev - er would have cried.
 touch no one and no one touch - es me.



1.2.3.



land.

4.



2. I've built —
 3. Don't talk of
 4. I have my land. — And a rock feels no



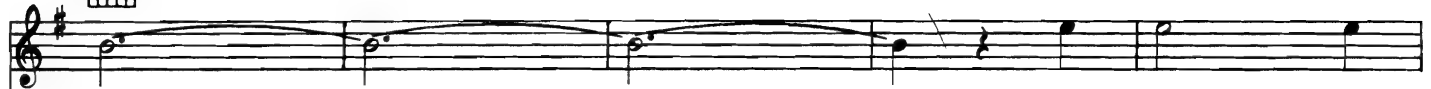
pain; And an is - land nev - er cries. —

Scarborough Fair/Canticle

Arrangement and Original
Counter Melody by
PAUL SIMON and
ART GARFUNKEL

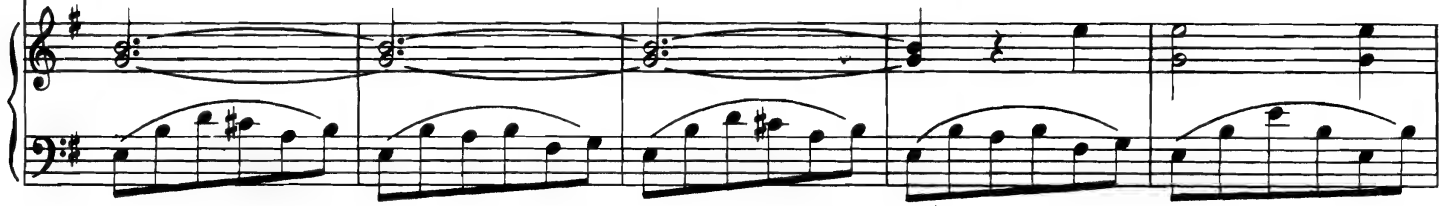
Moderately slow

The musical score is written for piano and voice. The piano part consists of two systems of grand staves (treble and bass clef). The first system is marked 'mp' (mezzo-piano) and features a continuous, flowing melody in the bass clef. The second system also features a similar flowing melody. The vocal part is written on a single staff with a treble clef. It begins with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are: 'Are you go - ing _____ to Scar - bor - ough Fair: _____ Pars - ley, sage, rose - mar - y and'. Above the vocal staff, there are guitar chord diagrams for Em, D, and Em in the first system, and G, Em, G, and A in the second system. The piano part continues throughout the vocal lines.



thyme. _____

Re - mem - ber



me to one who lives there. _____



Ahead to next strain



She once was a true love of mine. _____



Fine



mine. _____





On the side of a hill in the deep forest
On the side of a hill a sprinkling of
War bel-lows blaz-ing in scar-let bat-

Tell her to make me a cam-bric shirt: _____
Tell her to find me an a-cre of land: _____
Tell her to reap it with a sick-le of leath-er: _____



green.
leaves.
tal-ions.

Trac-ing of spar-row on
Wash-es the grave with
Gen-er-als or-der their

Pars-ley, sage, rose-mar-y and thyme; _____
Pars-ley, sage, rose-mar-y and thyme; _____
Pars-ley, sage, rose-mar-y and thyme; _____



snow-crest-ed brown.
sil-ver-y tears.
sol-diers to kill.

Blan-keys and
A sol-dier
And to fight for a

With-out no seams nor nee-dle
Be-tween the salt wa-ter and the sea
And gath-er it all in a bunch of



bed - clothes the child of the moun - tain.
cleans and po - lish - es a gun.
cause they've long a - go for - got - ten.

work, _____
strands, _____
heath - er, _____

Then she'll be a true love of
Then she'll be a true love of
Then she'll be a true love of

1.2.



Sleeps un - a - ware of the clar - i - on call.

mine. _____
mine. _____

3.



D.S. al Fine

mine. _____

Homeward Bound

Words and Music by
PAUL SIMON

Moderately



1. I'm sit - tin' in the rail - way sta - tion, got a tick - et for my
 2. Ev - 'ry day's an end - less stream of a cig - a - rettes and
 (3. To -) night I'll sing my songs a - gain, I'll play the game

Musical notation for the first system of the song, featuring the vocal melody and piano accompaniment. The piano part is marked 'mf'.



dest - in - a - tion. _____ Mm _____
 mag - a - zines. _____ Mm _____
 and pre - tend. _____ Mm _____

Musical notation for the second system of the song, featuring the vocal melody and piano accompaniment.



On a tour of one night stands my suit - case and gui - tar -
 And each town looks the same to me, the mov - ies and the fac -
 But all my words come back to me in shades of me - di - oc -



in hand and ev - 'ry stop is neat - ly planned for a
 - tor - ies and ev - 'ry strang - er's face I see re -
 - ri - ty like emp - ti - ness in har - mon - ny I



po - et and a one man band.
 minds me that I long to be,
 need some - one to com - fort me.

Chorus:



Home - ward Bound, I wish I was,

Home - ward Bound. Home where my thought's.

es - cap - ing, Home where my mu - sic's play - ing, Home where my love -

lies wait - ing si - lent - ly for me. 3. To -

Si - lent - ly for me.



Bridge Over Troubled Water

Words and Music by
PAUL SIMON

Moderato, not too fast, like a spiritual

mf *mp* *p*

Rubato

When you're wea - ry, - feel - in - small,
down and out, - When you're on the street,

p

When tears are in your eyes, - I'll dry them - all;
When eve - ning falls so hard - I will com - fort - you.

mp








I'm on your side. Oh, -
 I'll take your part. Oh, -

mp




 In tempo





when times get rough -
 when dark - ness comes -

And friends just can't be found, -
 And pain is all a - round, -

f










Like a Bridge O - ver Trou-bled Wa-ter

mp












I will lay me down. Like a Bridge O - ver Trou-bled Wa-ter

mf *mp*

Ab Bb 9 (sus) Bb 7 Eb Ab

I will lay me down.

mf *f*

Rubato

When you're

mf *mp* *mf* *mp* *p*

2 Eb (Bb bass) Cm Ab Cm (G bass) G Cm F7

Trou-bled Wa-ter I will lay me down.

mf *f*

Ab Cm Ab Abm Eb

Ab Eb Ab Eb Ab

Sail on

sil-ver girl, Sail on by. Your time has

come to shine.— All your dreams are on their way.

See how they shine.— Oh,— if you need a friend

mp

Ab Db Ab Eb Ab

Eb Bb Cm Bb Eb (D bass)

In tempo

Eb7 Eb9 Ab F Bb Eb7 Eb9 Ab F#dim (Abass)
 I'm sail - ing right be - hind, — Like a Bridge O - ver
 Trou-bled Wa-ter I will ease your mind, — Like a Bridge O - ver
 Trou - bled Wa-ter I will ease your mind. —
 rall. fff

The musical score is written for voice and piano. It consists of three systems of staves. The first system contains the first two lines of the song. The second system contains the next two lines. The third system contains the final line and a piano solo section. The piano part includes various dynamics such as *f*, *mf*, *ff*, *rall.*, and *fff*. Chord diagrams for guitar are provided above the vocal lines and below the piano lines. The key signature has three flats (Bb, Eb, Ab).



America

Words and Music by
PAUL SIMON

Bright waltz tempo

Chords: Eb, Ebmaj7, Cm, Eb, Ab, Eb, Ebmaj7, Cm, Gm7

Vocal Lyrics:
 "Let us be lov - ers, We'll mar - ry our for - tunes to - geth - er.
 I've got some real es - tate
 Here in my bag." So we

America

Words and Music by
PAUL SIMON

Bright waltz tempo

mf

E♭ E♭maj7 Cm E♭ A♭

"Let us be lov - ers, We'll mar - ry our for - tunes to - geth - er.

mp

E♭ E♭maj7

I've got some real es - tate

Cm Gm7

Here in my bag." So we

Gm7 C7 Gm7
 bought a pack of cig - a - rettes, — And Mrs. — Wag - ner's
 C9 Gm7 F Eb Bb
 pies, — And walked off — to look for A -
 Eb Ebmaj7 Cm Cm7 Ab
 mer - i - ca.
 Eb Ebmaj7
 "Kath - y," I said, As we

board - ed a Grey - hound in Pitts - burgh,

"Mich - i - gan seems like a dream to me now.

It took me four days To hitch - hike from

Sag - i - naw. I've come to look for A - mer -

Chords: Cm, Eb, Ab, Eb, Ebmaj7, Cm7, Bb, F, Bb, F, Ebmaj7

E \flat **Dbmaj7**

i - ca." Laugh - ing on the

Db **E \flat**

bus, Play-ing games with the fac - es,

Dbmaj7

She said the man in the gab - ar-dine

E \flat

suit Was a spy.

Ab Abmaj7 Eb

I said, "Be care - ful, His bow - tie is real - ly a cam - 'ra." —

Ebmaj7 Cm7 Eb6 Cm6(sus)

Abmaj7 Eb Ebmaj7 Cm

"Toss me a cig - a - rette, I think there's

Eb Ab

one in my rain - coat." —





"We smoked the last one An hour — a — go."





So I looked at the scen - er - y,

She read her mag - a - zine; And the







moon rose o - ver an o - pen

field."

"Kath - y, I'm lost I said, Though I knew she was

sleep - ing. I'm emp - ty and

ach - ing and I don't know why."

Chord diagrams shown above the staff:

- System 1: Cm7, Eb, Ab
- System 2: Eb, Ebmaj7, Cm, Eb
- System 3: Ab, Abmaj7, Fm7, Ab, Eb
- System 4: Ebmaj7, Cm

B \flat F

Count - ing the cars On the New Jer - sey Turn - pike. They've all

B \flat F E \flat maj7

come _____ to look for A - mer - i -

E \flat F B \flat

ca, _____ All come _____ to

Repeat and fade.

F E \flat maj7 E \flat

look for A - mer - i - ca. _____

Kathy's Song

Words and Music by
PAUL SIMON

Moderato




1. I hear the driz - zle of the rain _____
 2. And from the shel - ter of my mind _____
 3. My mind's dis - tract - ed and dif - fused _____



- Like a mem - o - ry it falls _____
 Through the win - dow of my eyes _____
 My thoughts are man - y miles a - way _____




G Bm G C




Soft and warm con - tin u - ing
I gaze be - yond the tin - u - ing
They lie with you when you're a - sleep

Am Em D



Tap - ping on my roof and
To Eng - land where my heart
And kiss you when you start your

G C G G C G



walls.
lies.
day.

G C G



4. And a song I was writ - ing is left un - done
5. And so you see watch I have come to doubt
6. And as I watch the drops of rain

Am Em C Bm7

I don't know why I spend my time
All that I wear once held as true
Weave their wear - y paths and die

G Bm G C

writ - ing songs I can't be - lieve
I stand a - lone with - out be - liefs
I know that I am like the rain

Am Em D G C

With words that tear and strain to rhyme.
The on - ly truth I know is you.
There but for the grace of you go I.

G G C 1. 2. G 3. G C G



El Condor Pasa

English Lyric by
PAUL SIMON
Musical Arrangement by
JORGE MILCHBERG

Slowly

I'd rath-er be a spar-row than a snail. Yes I would. If I could, I sure-ly

would... Hm I'd rath-er be a ham-mer than a nail. Yes I would. If I on-ly

could, I sure-ly would... Hm A-way, I'd rath-er sail a - way Like a

swan that's here and gone. A man gets tied up to the ground, He gives the world its sad-dest

sound, its sad-dest sound. I'd rath-er be a for-est than a

street. Yes I would. If I could, I sure-ly would. I'd rath-er feel the earth be-neath my

feet. Yes I would. If I on-ly could, I sure-ly would.

G Em G Em C

Bookends

Words and Music by
PAUL SIMON

Gracefully

Fm7

Time it was, And what a

time it was, it was A time of

Fm7 Eb

in - no - cence, — A time of con - fi - den - ces. —

Fm7



Long a - go it must be I have a



pho - to - graph — Pre - serve your mem - o - ries; — They're all that's



left you.



ritard

Cecilia

Words and Music by
PAUL SIMON

Moderato, not too fast, rhythmically

mf

F B \flat F B \flat F

Cel - ia, you're break-ing my heart, - You're shak-ing my con - fi-dence dai -

mf

C B \flat F B \flat F

- ly. - Oh, Ce - cil - ia, I'm down on my knees, - I'm

B \flat F 1. C 2. C

beg-ging you please - to come home. - Ho - ho - home. -

F B \flat

Mak-ing love - in the af - ter - noon - with Ce - ci -

F Bb F C F (mak - ing love —)

— lia, Up in my — bed - room, — I got up — to wash —

Bb F C F

— my face — When I come back to bed, — some-one's tak - en my place. —

F Bb F Bb F

Cel - ia, You're break-ing my heart, — You're shak-ing my con - fi - dence dai -

C Bb F Bb F

- ly. Oh, Ce - cil - ia, I'm down on my knees, — I'm

Bb F C F

beg - ging you please — to come home. — Come on home. — Poh poh

mp mf

64

Fsus F Bb C

poh poh — poh poh poh poh poh poh poh poh — poh. — Ju - bi -

Bb F Bb F Bb F

la - tion, She loves me a - gain, I fall on the floor — and I laugh -

1. C 2. C Bb F

— ing. — Ju - bi - ing. — Oh oh — oh oh oh

1. 2. f

Bb F Bb F 1. C

oh oh oh oh — oh oh oh oh oh — oh oh oh — oh. — Oh oh —

2. C

oh. — Come on home. —

mf rall.



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